

PENMAN'S JOURNAL

DEVOTED TO
PRACTICAL AND
ORNAMENTAL
PENMANSHIP.

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B. F. KELLEY, ASSOCIATE EDITOR.

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Vertical Writing.

School Superintendents and Principals, Educational Journals, Professional Penmanship Teachers and Others Express Their Views.

THE number of communications received at THE JOURNAL office within the past few weeks relating to vertical writing shows a far wider interest in this matter and acquaintance with it than we had suspected to exist on this side of the Atlantic. Some of THE JOURNAL's friends have mistaken its opening of its columns to the discussion to be an expression of its favoring upright writing. This is not the case. Our training and experience have been wholly with slanting writing. We have written it, preached it, thought it and taught it for a generation. We have believed it to be efficient, though not perfect, susceptible of continual improvement and becoming better year after year. Our education, observation, experience, prejudice, are all in favor of slanting writing.

We are not championing the cause of vertical writing. We do not recommend it as superior to the more common slanting style. Neither do we propose to condemn it until everything that can be said in its favor shall be said, so far as we can effect that result, and the sum of these arguments prove unable to disturb our present convictions. We have our preference, perhaps prejudice also. We think the article we have been dealing in all these years to be the best; if any one thinks he has a better let him produce it, that the two may be fully and critically compared, and the real best chosen. This is not a personal matter. It has to do with millions—with practically everybody not beyond the school age or identified with educational work.

It will be noted that several of our largest American cities—the second largest on this continent among them—are already experimenting with vertical writing, and that at least one important city on this side of the ocean has adopted it for its public schools to the exclusion of slanting writing. It is being taught

to our knowledge in several normal and commercial schools. Already two works of instruction relating to it have been announced. The public school, the normal school, business college—all schools that teach writing and all who are learning to write—are being impelled to change their methods. Plainly it is a condition,

sively demonstrated before the poison sinks deeper into the veins of our educational system.

Truth is at the bottom of all free and full discussion. Turn on the light!

Notes from Superintendents of Schools in Large Cities.

Chicago has been experimenting with

sition at the school desk in the writing. The aim has been to so arrange the work of the pupils that they will look directly at their work and at the same time have a correct physical position. The result of these efforts is a change in the slant of the penmanship. We are experimenting.

Vertical writing is not taught in all the public schools to the exclusion of slanting writing; it has been left to the discretion of the teachers under the direction of the principal. It was introduced in January, 1893, without opposition.

As I said to you in my former letter, we are trying the experiment without making a formal introduction of the system.

Yours truly,
A. G. LANE,
Supt. Schools, Chicago.

EDITOR PENMAN'S ART JOURNAL:

Vertical writing has been taught in the district of this city under supervision of Ells F. Young, one of the board of seven assistant superintendents, for more than a year.

There is no doubt in my mind that it will eventually be generally adopted for purely hygienic reasons. The system is not artistic, nor can even the best penman make a page appear so well as one written under the old Spencerian system; however, beauty is not the leading requisite. Eyes, backs and shoulders must be cared for, and in matter of position the vertical system is undoubtedly superior to all others.

What we need in Chicago is a system of vertical writing copy-books.

Respectfully,
A. L. STEVENSON,
Principal Oakland School,
Chicago.

EDITOR PENMAN'S ART JOURNAL:

I have been considerably interested in reading the articles on vertical writing in recent numbers of THE JOURNAL, and am free to confess that I think that style is more business-like and legible than the slanting. Whether anything is gained or lost in the matter of rapidity I am unable to say.

Yours very truly,
W. W. PENDERGAST,
Supt. Public Instruction, St. Paul, Minn.

EDITOR PENMAN'S ART JOURNAL:

I am very much interested in the matter of penmanship as related to the public schools. I was very much impressed with the view presented by Mr. Newlands in a recent issue of THE PENMAN'S ART JOURNAL concerning vertical writing. If it will do what is claimed for it the question of its adoption is only one of time. I prefer, however, to con-

Model Letter Series.—No. 9.
Letter in Ornate or Professional Style, by H. B. Lehman, Penman Sader's Business College, Baltimore. Awarded First Prize in THE JOURNAL'S Competition No. 18.

not a theory, that confronts us. There is no use quarreling with the fact that vertical writing has already gained considerable foothold. If the claims set up in its behalf are reasonably accurate there can be no doubt that the great majority of Americans are on the wrong track. If, on the contrary, it be a vicious, inadequate, foolish innovation—heresy or passing fad—the fact should be conclu-

vertical writing in her public schools for about a year. The following extracts are from two letters to THE JOURNAL from Supt. Lane of that city:

EDITOR PENMAN'S ART JOURNAL:

The change in the slant of the penmanship in the schools of Chicago is the result of a change in the position of the pupil at his desk. We have found that defective sight and deformed bodies must result from a wrong po-

sider the matter further before advocating its adoption in our schools. You may put my name on your list of subscribers for THE JOURNAL, beginning with the September number.

Very truly yours,
C. W. JORDAN,
Superintendent Pub. Inst., Minneapolis.

EDITOR PENMAN'S ART JOURNAL:

In reply to your letter of recent date, I desire to say that I have not looked into the question of vertical writing as opposed to slanting writing. From the theoretical standpoint, the vertical people seem to have the advantage. We shall experiment a little in this direction during the year. I'm very glad that your journal is taking up this matter and shall be interested in the reply to Mr. Newlands, whose article I read with great interest.

Very truly yours,

F. A. FITZPATRICK,
Supt. Pub. Inst., Omaha, Neb.

EDITOR PENMAN'S ART JOURNAL:

I am directed by the Minister of Education to acknowledge the receipt of your letter of the 16th inst., together with copies of THE PENMAN'S ART JOURNAL.

While there appears to be much in the vertical system to recommend it he is not prepared to express any preference for it over that of the common method.

Your obedient servant,

JOHN MILLER,
Deputy Minister, Toronto, Ont.

EDITOR PENMAN'S ART JOURNAL:

Replies to your recent favor, would say that we have a system of writing books for our State adopted by the State Board of Education in accordance with a recent act of our State Legislature, and we cannot change the contract or use any other writing books for five years.

Yours very truly,

HERVEY D. VORIES,
Supt. Pub. Instruction, Indianapolis.

EDITOR PENMAN'S ART JOURNAL:

I have read with much interest remarks on vertical writing as contained in two copies of THE PENMAN'S ART JOURNAL which you have kindly sent me.

Very truly yours,

EDWIN P. SEAVIER,
Supt. Boston.

[We have heard that some experiments in teaching vertical writing have been made in the public schools of Boston, but Supt. Seaver does not allude to that point in the above note.—ED. JOURNAL.]

EDITOR PENMAN'S ART JOURNAL:

Dear Sir.—I acknowledge with pleasure the receipt of your Sept. and Oct. Nos. of THE PENMAN'S ART JOURNAL. I have just recommended the introduction of the vertical system of writing into the schools of Nova Scotia—not to the exclusion of the sloping system, however, wherever it may be preferred.

I shall order your JOURNAL through our bookseller, T. C. Allen & Co. of this city. I am, yours very truly, A. H. MACKAY,
Supt. Pub. Instruction, Halifax, N. S.

EDITOR PENMAN'S ART JOURNAL:

I have been aware of the fact that vertical writing is being adopted to a considerable extent in Germany and is receiving some attention in this country, but have not given the subject any serious consideration. I am yours very truly, A. S. DRAPER,
Supt. Pub. Instruction, Cleveland, O.

EDITOR PENMAN'S ART JOURNAL:

I have given the matter of vertical writing some attention. You will find the matter quite carefully discussed in the "Hygiene des Auges," by Dr. Cohn. A little more than a year ago we commenced making some experiments, and we are still in the experimental stage, having as yet reached no definite conclusion in the matter.

Yours very truly,
Geo. W. PECKHAM,
Superintendent Pub. Inst., Milwaukee.

A Bacy Letter From a Western Superintendent.

[J. M. GREENWOOD, Supt. Schools, Kansas City, in Journal of Education.]

Owls, whether of the family strigidae or of the genus homo, stand bolt upright. Quod erat demonstrandum, penmanship must be perpendicular too. Right angles, horizontals and perpendiculars must dom-

inate all our penmanship. Quod erat demonstrandum again—for the sufficient reason that the muscles of the children's eyes will not stretch or contract, but they remain fixed like a piece of frozen india-rubber.

Children cannot turn their eyes now as of old, owing to the inelasticity of the muscles, and it is dangerous also to let them turn their heads for fear of breaking their necks—snapping their heads off, so to speak. Of course it is just the scientific thing to do—Straight up writing! Because somebody from somewhere whose penmanship is abominable has said that slanting writing hurts children's eyes. Great Scott! The only pig-eyed people I have ever met are the Chinese and the "possums." The first write straight up and down, and the others don't write at all.

A boy, perhaps, spends three or four months of every year plowing in the corn field, plowing straight rows at that, now he must not look across rows, or stubble, or across fences, because he cannot adjust the vitreous optics set in his head without great danger of knocking the underpinning out of his visual organs. Yet he and his fathers, grandfathers, and the whole lot of them have been doing the same for ten generations, and his eyes are straight in his head, and his seeing and thinking are both straight. For twenty-four years I have been using slate pencils, lead pencils and steel pens, and I have watched others use these same articles, and I have yet to see the first person, unless he be a fool or an Englishman, make, or prefer to make, straight-up-and-down figures and letters. The right-handed people slant their letters and figures one way, and the left-handed, the other way. Ever since 1836 the Greenwoods of this country have been ciphering and writing in the slanting style, and I have yet to hear of a slant-eyed, squint-eyed, cross-eyed or pig-eyed one living in the United States. It takes drill "to keep the eye to the front" in an army of soldiers, and then it is hard work, but to say that children must look at every object with the same visual angle from each eye, is a species of nonsense and foolishness that no one outside of an educational philosopher would ever attempt or advocate.

Whence all this superabundance of knowledge which is so injurious to eyesight? In the north countries of Europe sunlight is scarce in the winter months. Artificial light is used a great deal in the preparation of lessons. Eyesight is injured more or less there. But take it in France, where the sunlight is longer, and no complaint is heard there as among the North German nations. Then, again, the occupations of the people have much to do in weakening the eyes. I refer to these causes, because so-called educators will get a squint-eyed view of a subject and forthwith rush into print, shouting, "reform! reform!! reform!!!"

In most animals the upper jaw is fixed. Wisely it is so in man, but the Creator made man with rolling eye-balls and a movable head set on a movable neck. The eye accommodates itself instantly to objects to the right or left, up or down, far or near. In other words, it, as much as the hand, all things considered, is a movable, adjustable instrument. Take reading and the eyes never, except at the middle letter at the middle of a line across the page, see any other letters at precisely the same angle. The angle for each eye is constantly changing. This is upon the assumption that there is one point with head poised at which both eyes see a letter under equal angles. If the straight up theory be true, then all printing should be on "totem-pole books," and begin at the top of the long strip of paper, the first letter of a word at the top, the second letter directly under the first, and so on. But if I wanted to gun for the most vicious, narrowest, most self opinionated educational cranks, I would rush at once into the shop of a physician who has been waiting years for a lucra-

tive practice that will never come, and in the meantime has turned his attention to the improvement of human nature. But it is perfectly natural. How can one whose eyes are set and muscles rigid see an object from more than one point of view? Eyes immovable, vision restricted, ideas isolated, presumption a maximum, and varied information a minimum, outcome "straight up writing." Rabido ore!

W. A. McPherson, joint principal of Woodworth's Shorthand and Business College, Denver, in a letter ordering ten extra copies of the September JOURNAL, writes:

"I am interested in vertical writing, and believe Mr. Newlands has made an excellent plea for that method."

In another letter he says: "Vertical writing is attracting considerable attention in this State," and incloses the following from William H. Smiley, Principal of the East Denver High School:

I have been greatly interested in Mr. Newlands' article on vertical writing in THE PENMAN'S ART JOURNAL. I hardly see how the considerations in favor of the system could be more clearly or more convincingly stated. I have long felt that this may be called the natural system of penmanship, and I expect to see its adoption make rapid strides even in the United States within the next two years.

The system is not altogether new even here, for Miss Peabody, speaking of Bronson Alcott's school, Boston, 1834, tells us that from the start his pupils were encouraged to imitate the printed letter in order to prevent their forming the habit of indistinct writing. She gives the results as she saw them half a century ago in the following paragraph:

"The ultimate and sure result of this plan is a simple unadorned chirography, whose great and characteristic merit is intelligibility, and constant practice in writing the script gradually adds to this merit the grace of beauty. When a child begins on this plan of writing at five years of age by the time he is seven or eight he has much of the ease of the practiced penman."

Mr. Newlands deserves hearty thanks for his clear and vigorous statement of the case.

Very truly yours,
WM. H. SMILEY,
Principal East Denver High School.

A Moderate Slant Preferred by a Well-known Public School Specialist.

EDITOR OF THE JOURNAL:

A feature of the September and October JOURNALS that interests me very much is that of "vertical writing" so enthusiastically set forth by Mr. A. F. Newlands of Toronto, Ont., and am pleased to learn that so many of our leading specialists are freely commenting upon it.

I am of the opinion that there are some features about this style of chirography that are well worth our careful consideration, although I am not a supporter of the "purely vertical." I have always thought, since I have been in the special work, that a slant about half way between the standard slant (52°) and the perpendicular is the most desirable for ordinary purposes, and have so taught it to my pupils. I cannot think that the "vertical writing" can be produced more rapidly than the "slanting," nor do I think it as artistic in appearance. True, the greater the slant the more illegible it becomes, but it seems to me that a "medium slant" covers the ground in all respects; that it can be executed as rapidly as any style, is perfectly legible under all circumstances, is artistic in appearance and is easily acquired.

I, for another, would like to see the discussion continue as it has begun, and to learn of the opinions of the various writing teachers; also to become acquainted with Mr. Newlands' methods, through the columns of THE JOURNAL, as suggested by Mr. Barnhart of New Orleans.

Hoping to see more upon the subject, I am, yours very truly,

S. S. PURDY,
Suprv. Writing, West and South Des Moines, Ia.

A Well Known Pen-maker Prefers the Untitled Variety.

FRIEND AMES:

Accepting your invitation in the September number of THE JOURNAL to "hear the other side" I looked for some argument against the vertical writing.

The statement that ninety-nine per cent of American teachers must be wrong if the new style of writing is right can scarcely be considered an argument, but the invitation to read Bro. Newlands' article is so delightfully candid as to leave the impression that the editorial mind rather favors the innovation. I have read the article and endorse every word of it. Some time since I placed on record a written statement to the effect that the usual slope in writing is entirely arbitrary. The characterless, skeleton style of the Spencerian writing is an eyesore. In commercial use and business correspondence a plain, bold outline is wanted, and such style will always please the editor and delight the printer. Yours very truly,

WILLIAM BROWNE,
Esterbrook Steel Pen Co., New York.

Views of a New York Teacher and Investigator.

EDITOR PENMAN'S ART JOURNAL:

Mr. Newlands' article on the vertical writing is a very interesting one. Its principal value is in the testimony it bears in favor of the easy adoption of this style of writing.

Elaborate experiments have been made in Germany upon writing for nearly fifteen years, and much light has been thrown upon the subject and much error exposed. The controversy is not settled there as yet.

Last year I made an experiment upon 1,511 pupils, involving 30,000 items. I am repeating the experiment this year with additional tests. What I have done goes to show the truth of Schubert's contention in its favor.

I am now studying carefully the subject in two schools. I am expecting to read a paper on the subject before the National Educational Association, Department of Superintendence, next February, and hope to go to Kingston to see the work in actual operation, though I gained all the knowledge of their work there at their exhibit at Chicago.

There can be no doubt about vertical writing. It will not, however, be speedily established, for there are so many prejudiced people following the slanting writing, making their living out of it, who will fight it to the bitter end. The battle will go on a long time, and for many will result in a compromise, with a slant of perhaps 80°.

EDWARD R. SHAW,
Professor of Pedagogy, University of the City of New York.

Apropos of Dr. Shaw's investigations, the subjoined clipping from a Providence, R. I., paper, sent us by an unknown friend in that city, is interesting:

The observations of foreign physicians showing that the prevalence of myopia and spinal curvature is regularly increased in the advance through the school grades are supplemented in this country by work on novel lines. An energetic course followed by Dr. Shaw of the University of the City of New York has given additional proof that the cause of the difficulty is to be attributed to the desks which are generally in use, and more especially to the bad position in writing, the opinion being held with apparent unanimity by investigators in this country as well as abroad that all but two positions to be taken in the school practice of writing are improper. One judged to be correct is the oblique central position and the other the straight central position, between which in reference to final choice the controversy in Germany is said to be fierce.

The advocates of reform observe that the child writes vertically when he first goes to school, and that the teacher has to work for the slant. The vertical writing and the central position at the desk are alike naturally indicated. At this stage the controversy has led to the conclusion that the height of the desk and that of the seat must be equally adapted to the growth of the pupil. In some of the progressive schools, as Felix Adler's and at South Orange, N. J., adjustable seats are being used.

The point in Dr. Shaw's recent experiments, made with the aid of several assistants on more than 1,500 pupils in the New York and suburban schools, has been to see whether, with the paper directly in front of the pupil and with the eyes closed, there could be any tendency toward vertical writing. The pupils were first requested to take the customary position in writing and to write in the ordinary manner the sentence, "John is flying his paper kite." This form of exercise was selected on account of the number of long letters which it contains, and as being one also that is easy for the child to remember. After having thus written the sentence, the pupil was directed to take the straight central position, dip his pen in the ink and with his eyes closed to write the same again.

The closing of the eyes was to eliminate from a child's mind the consciousness of the slant. The angle of slant in all the long letters in the st papers was carefully measured, the angle slant in the usual writing in each case being so found with the same precision. The measurements and the calculations ran up 3,800 items, and among other issues the work was the invention by a lady a machine for making the measure.

Is Upright Writing the Panacea?
From an editorial in the *Journal of Education*, Boston.]

The physicians, merchants and cranks of the continent are making a vigorous protest against the handwriting of the present day. While everything else educational has improved the handwriting has deteriorated, if anything, it is a rare exception to find any one who can write so that it can be read easily, and not infrequently people write so that it is impossible for any one but an expert to know what was intended. It is a great expense to every newspaper office—delays caused by unintelligible writing. The newspapers rarely refer to the subject, inasmuch as editors are of all men the greatest sinners in this regard. The schools, however, have no excuse for not sending into the business world good writers. The demand is for a hand that is easily read, for reasonably rapid manuscript, for ease to the penman. The statement has been officially made that in the United States as a whole, or in any section of it "there is not more than one in a hundred who writes a decent, legible signature." One who was in position to know says that ninety per cent. of the young men who apply for positions write with a slovenliness altogether inexcusable.

As regards the intentionally unintelligible handwriting so fashionable in cultured circles, we have nothing to say other than to express utter disgust at the thought that a fad so infamous can be made the test for social prestige, as it practically is in some minds. For that unintelligibility which comes from a lifelong habit of carelessness born of overmuch writing with the thought upon the thought we have the deepest sympathy. They are helpless.

The bad writing that is wholly inexcusable is that which results from a "good copybook hand," wrecked by the necessity of writing rapidly when the thought cannot be upon the length of the oop, the slant of the stroke, the delicacy of the hair line, or the intensity of the shading. The schools must teach a hand that is rapid and as easily read as type. This must be applied in work until it shall be second nature to write legibly. No child has been rightly taught when there is any noticeable difference between the copybook work and the other school exercise writing and note taking.

The philosopher and the expert tell us that the solution of all these problems lies in the vertical, or 90°, hand. In this the nerve specialist sees the preventive of curvature of the spine, the oculist a preventive of near-sightedness and the business man legibility. Be this as it may, it is well that public attention has been called to this fact and that teachers are to be taught and inspired to seek health and perfect vision and preserve patience by something better by way of handwriting.

Another Champion of the Vertical Style
EDITOR OF THE JOURNAL:

I have had 20 years' experience in teaching vertical writing. During all that time I have insisted that it is the only true system of penmanship, and that all other systems are unnatural, unpractical and fraught with grave danger to health.

Many a person finds himself at an early age a physical wreck. The seeds of the disease that ruined him were planted in his system at the desk of the slope systems of writing. He goes out from the school room with a twist in the spine that

shall eventually bring down his whole body.

I rejoice to know that the eyes of the world are being opened to these dangers. That was a noble article by Mr. F. A. Newlands that appeared in the September number of THE JOURNAL. Every word of it is true.

During my experience as a teacher I can say without boasting that a greater percentage of my pupils have made good practical writers than have the pupils of any teacher of the sloping systems the results of whose teaching I have observed. And I have observed very carefully. This result has not been attained by superior teaching on my part, but from the fact that I have taught the natural, God-given style of penmanship and the pupil has no difficulty in learning it.

Only one child in five can learn the slope system of writing so as to write it with any marked degree of excellence. But that is not the worst of it. After one has learned it it is of no practical value to him.

Business life will have nothing to do with the styles of writing generally taught in school. The young man that took the first prize must hide his pretty birds and his scroll horses as he enters the counting house, and he must throw away all that he has learned about writing in school and pick up any hand that he can. This fact accounts for the wretched writing of the great majority of business persons. There is no system whatever.

Many a man says, "I never could learn to write." Why not? Let me tell you why. Because you never had a fair chance. You spoiled your hand with the slope system of writing. As you have no trouble to use your tongue to talk with, so God designed that you should use your hand with equal facility to write with. When the upright system becomes universal, as it is bound to do, then poor writers will be as scarce as the deaf and dumb.

Why the slope systems have not been abandoned long ago I cannot comprehend. It seems to me in the face of so much medical warning on the subject to be almost a criminal thing not to raise a rebellion on the subject.

Vertical writing is more easily learned, it is more rapidly written, it is handsomer in appearance, it is the delight of business men, and to write it is a pleasant and healthful exercise.

GEORGE. A. RAY.
Scotia, Neb., Normal and Business
Inst., Sept. 30.

Mr. Root Makes Some Points in Favor of Slanting Writing.

(The following extracts from a private letter from A. P. Root are published by permission, and form a valuable contribution to the discussion of the relative merits of vertical and slanting writing from an eminent penman and teacher of many years' experience.—ED. JOURNAL.)

BROTHER AMES: I was hoping I might see my way clear to answer Mr. Newlands' communication relating to vertical writing, in the September JOURNAL, but I find that I cannot spare either the strength or time to do our cause full justice. He (Mr. N.) seems to be very candid, and, therefore, is deserving serious and respectful treatment. It seems to me he entirely overlooks several vital facts, viz.: First: That the so-called discovery emanates from a country or countries notoriously behind the age in the art of rapid writing, which involves the philosophy of movement. Second: I think he does not state the truth in his claim that a vertical hand is susceptible of more rapid execution, for no country on earth can equal our own in this regard. This fact cannot be denied, I am sure. Third: He seems to forget that what we call the *m* movement is just as important as the *u*, and when attempted in the vertical is much more difficult than in the sloping hand. This needs but a few minutes' trial by any

one for proof of my claim. Fourth: He forgets that the average school teacher is not required to pass any examination in the science or philosophy of teaching the art, and hence by example, in her own work, yields a baneful influence that is constantly exerting its power to break down what is done in the half hour, or even less, that is given to the technical lesson in writing. Indeed, it seems plain to me that he misconceives from beginning to end, as have also the great lights that favor the vertical idea. The truth is that every really practical teacher recognizes that individuality is inevitable and unavoidable in the matter of slant, and hence he allows each student to do as he pleases so long as he does not choose to slant irregularly.

For years I have claimed and taught that slant has small value aside from uniformity (unless abnormally extreme). In my classes, therefore, you would find great variety in this respect. I write my copies on the slope that suits me and say to the student: "See that your slant is uniform, and if it is, I will call it right." With this license, I do not believe I ever knew a single one to reach the vertical, unless the habit was fixed before coming under my instruction. Now, if it is natural to write long-hand vertically, as Mr. N. claims, is it not strange that a few out of the hundreds of thousands I have taught never drifted into *Nature's* way? Again, is it true that *legibility* and *speed* are the only desirable qualities in handwriting? Where would be the incentive to hard work in such an unpleasing style as his pupils show in the samples given? Where the charm? In this age of art, even business men do not want their sense of the beautiful shocked by awkward and offensive forms, even in handwriting. See how quickly they choose between a plain simple hand that is graceful and pleasing and another equally plain but lacking all element of beauty. Instinctively they select the former. The question Mr. N. raises is interesting, however, and I have no doubt it will call out free discussion and very likely give new impetus to the whole subject. Let us have light, for if we have been in the gloom of *wrong* for a hundred years, it is time we saw the sunshine of *right*.

In my humble opinion, the true philosophy of teaching the art of writing is still very imperfect. You are making the ART JOURNAL more practical and useful every succeeding year and I hail its coming each month with renewed pleasure. Indeed, I feel I can well afford to take three or four extra numbers to give away where I see a good field for it. Do not fail to keep me on the Permanent list, for I do not want to miss a single number from January to December. I only wish I had more time and strength to contribute my mite to its columns.

Of course I do not claim to have answered Mr. N., but simply give in a very brief way a few thoughts suggested by reading his able paper. That it is so, no unprejudiced person can deny, and it deserves most respectful consideration. We need many more just such thoughtful investigators, even if we do differ in

our conclusions. "In a multitude of counsel there is wisdom."

Yours fraternally, A. P. Root.
Peirce College of Business, Philadelphia,
October 9.

We have some other very interesting communications relating to vertical writing. Among the contributors are Lyman P. Spencer, the celebrated pen artist and copybook author, whose letter will appear next month. In the same issue will be printed a reply to Mr. Newlands' article in the Sept. JOURNAL by D. W. Hoff, whose extended experience and deep research into the subject at him as well for this service as any person of our acquaintance. Other interesting letters received will be printed from time to time as our opportunities of space permit. It is suggested that contributors make their letters short and pithy, covering new points rather than those that have already been elaborated by other JOURNAL contributors.

A Handy Style of Text.

BY H. A. HOWARD.

The style of text shown in accompanying cut can be used advantageously for engraving, book and magazine illustrating, and for all classes of work where a neat and rapid style of lettering is required.

Penmen who can execute Old English and German text skillfully will find very little difficulty in learning this style, but for the benefit of those who wish to acquire something practical we present a few suggestions that, if followed, will lead to satisfactory results.

Use a broad-pointed pen (Soennecken), held in nearly the same position as for writing, turning the hand further on the side, so that the pen will make a hair line when drawn downward in making the first member of capital *A*, and mark the full width of the pen in making the second member.

Use ruled paper, but do not outline letters with pencil. Practice on each one separately until you can make it with precision and at a fair rate of speed. No retouching is necessary, but the final strokes of capitals *N*, *U*, *V*, *W*, etc., can be made with a common pen if preferred.

A postage stamp of the original value of about 16 cents was sold by auction in London recently for \$240. It was Moldavian 81-cent postage stamp. Three years ago a copy of the same stamp realized at auction only \$50.

Every portion of soapstone lost in cutting is utilized in other ways. It gives the dull color to rubber goods, is used in paper to gain weight, and is an excellent article to use in making fire proof paints.

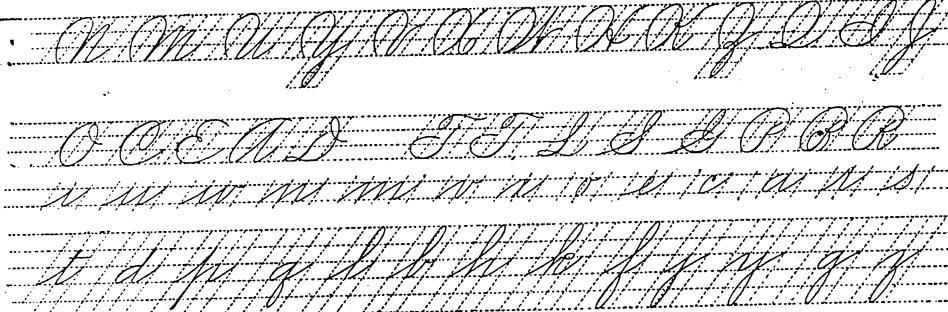
There is a church in the town of Bergen, Norway, that is built entirely of paper. It can seat 1000 persons in comfort, and has been rendered water proof by a solution of quicklime, curdled milk and white of eggs.

The person in the Government service who can handle money with the greatest rapidity is a woman. Many husbands will readily believe this.—Louisville Courier-Journal.



By H. A. Howard, Illustrating his Accompanying Paper.

Standard Alphabets.



The author of these articles acknowledges his indebtedness to various works from which most of the above letters were selected "nothing new under the sun." The most of these have been common property for years. They represent his judgment rather than his skill or personal taste. The aim has been to select a set of capitals consistently uniform as to style, yet such as could be most easily mastered by the average pupil under conditions peculiar only to graded schools. For example, it is as

easy to straighten the first down stroke in *N* and *M* as in *U*, *Y* or *V*. It can thus be made without lifting the pen or looping at base [need not shade]. This saves time. The *E* begins with broader and stronger motion. Any one, when learning, can make better looking stem letters by making full base oval than by abbreviating the stem. The above styles of *P*, *B* and *R* call for continuous motion in execution. When written by a pupil, no matter how poorly, you know the *B*, for

example, stands for the second letter of the alphabet and not the figures 18.

Again, why learn a new stroke just for the *g*? Why not finish it like the *f*? It is easier to make a curved upward stroke on main slant than a straight one, provided each follow a turn. It is easier to close the loop in *f* at base than to close the *o* at top simply because you have twice the distance in which to overcome the tendency of the hand to rise in the direction given to other upward strokes.

build his own monogram, embodying as many letters as he can recall.

Monograms.

Chart 1 shows the last two strokes of small *i*, *e*, *c*, *k*, *r*, *u* and *a* to be alike; designates the points of blending in the *t* and crossing in the *l*; measures the heights and widths of the last parts of the *k*, *r*, *u* and *o*; shows the first four strokes of *u* and *w* to correspond, and measures the distance between the turns at base of *a*. Basis for monograms on Chart 1 small *u*.

Chart 2. When we write small *m* we also make the *n* and *x*; the first part of *z* and *y*; the last part of *p* or *h* and the first half of *v*. The monograms in this chart show the comparative lengths and

9 upon the same oval. The *i*, *j* and *t* may also be seen in this monogram.

Chart 4 introduces the direct loop-letter family, gives the same finish to *v*, *w* and *b* and compares the heights and widths of the *r* and *s* and of the last parts of *h* and *k*.

The relations of small letters are so interwoven that if pupils can make a good *m*, *u*, pointed oval stem and the direct and inverted loops they have nearly mastered the small letters.

Chart 5 shows the *X*, *W*, *Z* and *Q*, constructed upon the same form of the oval (slightly modified in the *Q*), and measures the width at top of *X* and *W*.

Chart 6 presents practically the same form of oval as that seen in Chart 5, the

Chart 7 with reference to dimensions of oval and height and width of second parts.

I and *J* measure loops on Chart 8.

Chart 9 shows that the upper part of *E* is like a miniature *C*; that the same form is given to the latter portions of *O*, *D* and *E*; that the lower part of *E* is the *O* reduced one-third; that the ovals in *O* and *D* are identical as to both size and form; and that the *A* embodies similar movements. When presenting this group also make separate monogram of *O* and *D*, full size.

Chart 10 groups the *G*, *T* and *F* with the old standard *A*, *M* and *N*. Their relations are plainly seen.

In like manner such twin letters as *T*

double benefits does not end with these letter studies. It may be extended with equal benefit to the study of the similarity of both the preparatory and the recording movements employed in the execution of the various groups of letters just mentioned. The same principle also applies to the study of beginnings, endings and component parts of words.

WORD STUDIES.—We recognize certain beginnings, endings and component parts of words as identical with parts of other words. These may be treated as single characters to be executed with a single effort. These word studies are given mostly in intermediate and advanced grades.

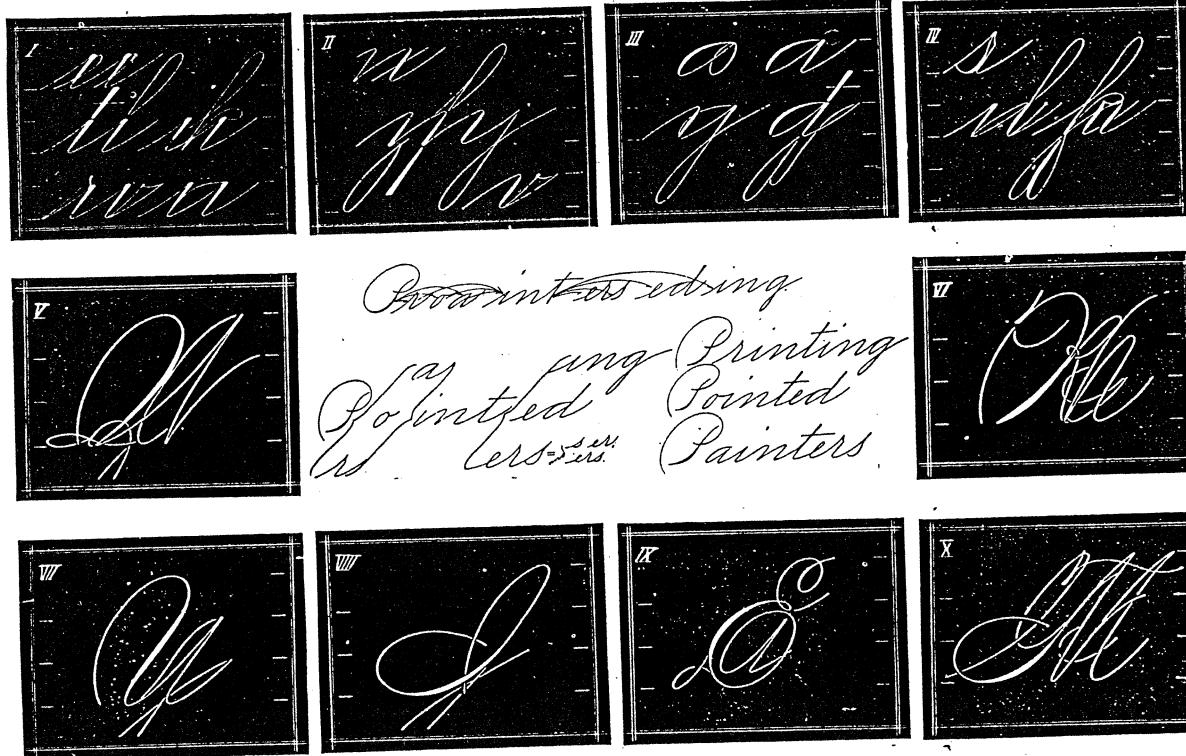
There are more than 500 words in the English language beginning with *th*, for example, so also are these two letters thus combined in different parts of hundreds of other words. The endings *er*, *ers*, *ed* and *ing* are also common to a very large class of words. These beginnings and endings, and others of like nature, once mastered, place at the pupil's immediate command portions of hundreds of words.

To illustrate, we refer to the diagrams and words embodied in the cut surrounded by the chart illustrations above treated, and presented herewith.

One or both of these may be placed upon the board to show how few letters and combinations are really necessary in order to write the entire number of words. The *o*, *a* and *r*, also the endings, interchange.

By following the curved darts in the first diagram you will find embodied therein twenty words—viz., Pain, In, Paint, Print, Point, Paints, Prints, Points, Painter, Printer, Pointer, Painters, Printers, Pointers, Painted, Printed, Pointed, Painting, Printing and Pointing.

After presenting it thus, show how



widths of the above-named letters. Write the *m* for the body or basis of this monogram.

Chart 3 compares the pointed oval and the ellipse, showing the difference in their form and slant; introduces the inverted-loop and pointed-oval letters; locates the lower turn in *y*, the resting point of the oval in *g* and the beginning point in *j*, just one space to the left of loop-crossing, and constructs the *a*, *d*, *g*, *q* and the figure

H, *K*, *N* and *M* being the objective letters. We find the same form given to the latter half of *N* and the second part of *M*; also that the second parts of *H* and *K* have the same width at top and base. We recommend, however, the same form of the oval for *N* and *M* as that used in *V*, *U* and *Y*, in order that they may be written rapidly without lifting the pen or "looping" at base.

The *V*, *U* and *Y* compare notes on

and *F*, *S* and *L*, *H* and *K* may be presented (each pair separately), also the standard *P*, *B* and *R*.

Finally the old standard *A*, *N*, *M*, *H* and *K*, based upon the stem principle, together with the *I*, *G*, *S*, *L*, *T* and *F*, may be included in a single monogram to show the relation of the stem to each; to compare their dimensions, and to show the various modifications of the stem.

The idea of relations, similarity and

the three words—Printing, Pointed and Painters—embody every letter and combination found in the twenty. These three words may then be left as copy, with instructions to produce all the others, using these as a guide or text. This saves setting twenty copies, and does quite as well.

Notes.—The charts shown in this lesson are about half again larger than standard writing. The originals were too large to admit of further reduction. They are made of black-cardboard and white ink in imitation of black-board copies.

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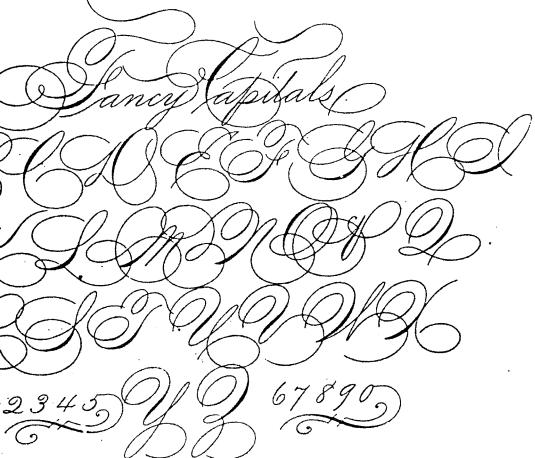
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Lessons in Business Penmanship.

[BY C. P. ZANER.—BEGUN IN DECEMBER.
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Concluding Number.

MUCH of what we have said by way of instruction has been in the line of the learner and of learning rather than in favor of the practitioner and of doing. Now, before closing, we desire to say a few words to those who have practiced from this series. It is not supposed that you are business writers as yet. You may have acquired the skill neces-

forming. It is learning to do, without thought, that which at first required direct attention. Learn to write well by thoughtful practice; learn to apply it well by thoughtless execution. This series of lessons was given with the hope that your writing would be improved in form and in ease of execution; now you are expected to practice the work semi-consciously until you can write unconsciously quite as well as you do now. But do not make any radical changes, else your forms will deteriorate. Choose such matter as will lead your thoughts from your immediate practice. The writing of

suits produced are sometimes fair, they are not what they should be, and are what they are, not because of the instruction received, but in spite of it.

Instructions.

Plate W offers a few examples of business signatures. They illustrate how joinings should be made; also that the letters should be equally spaced.

Plate X contains a brief, unadorned letter, with some suggestive thoughts well worth considering.

Plate w presents a style seen too often —speed is the cause.

is as enthusiastic over the productions of others as he is modest about his own; and, third, to the profession in general for unexpected interest and encouragement, among whom we beg leave to mention Flickinger, Spencer, Root, Farley, Harman, Wise, Fahnestock, Hulzler, Amos, Webb, Dyke, Barnhart, Waldron, Barr, Holt, and many others.

C. P. ZANER.

Digging for Fish.

In some parts of Ceylon the natives are accustomed to dig in the mud during the hot season for fishes, which are found buried in the soft clay at a depth of two feet or more. It is thus that the curious animals hide themselves during a period of torpidity.

More than one species indigenous to the island have this remarkable habit, which accounts for the appearance of full-grown fishes in ponds, which have shortly before been entirely dried up. This phenomenon was for a long time regarded as an inexplicable mystery.

The creatures, as they and their accustomed element disappeared by evaporation during the dry time of the year, bury themselves in the mud, sinking to a depth at which they find sufficient moisture to preserve life for months, while the bed of the pond above them may, perhaps, become a hardened crust dried and cracked by the heat of the sun. As soon as the water comes again they emerge and people take advantage of the opportunity while they are still floundering about in the shallow to effect their capture in large numbers.—*American Youth*.

Modern Handwriting.

A writer in the *Journal of Education* discusses the ever-new grievance of the bad handwriting of the present age. He quotes the statement of a city magnate, to the effect that "fully ninety per cent. of the young men who applied to him for situations wrote with a slovenliness altogether inexcusable." An illegible style seems to be pertinaciously cultivated by the upper classes. "Through the length and breadth of the masses," handwriting, he says, almost loses its identity; and though there is a residue of the middle class to be ranked with good writers, a large majority of them "write, or rather scribble, execrably, and some hopelessly." Such men should buy a typewriter.—*The Counting House*.

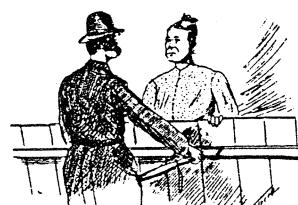
Hologagus is a word that means "no good," in the Seminole language. Very few people know it, however, so that we violate no confidence and hurt nobody's feelings by expressing our candid opinion that a good many stenographers we might mention are hologagus.—*Business Teachers' and Students' Journal*.

Money Plenty at Last.

DEAR READERS: I went West determined to make my first investment in real estate to be safe, got in debt, gave a mortgage, times hard, crops failed, property sold for taxes and interest. I left Kansas and started East, met an agent plating jewelry in a tablet case, no claim less than \$10 per day. I secured the address of H. F. Deino & Co. of Columbus, Ohio, and ordered a \$5 plating machine. I made \$23 the first week plating and sold two platers, making \$8 profit. Many readers may be interested by this short description of three years of tribulation.

A Pen Prodigy.

DRAWN FOR THE JOURNAL BY J. F. TYRRELL,
MILWAUKEE. NO. 1.



OFFICER CASEY: "Our Katie tuk furist prize fer drawin'." MISS GROGAN: "Drawin' is ut? Yeas should see the hand writhin' o' Major James. 'Tis fit to grace a banknote, so it is."

(Concluded on page 168.)

Plate w.

SPEED CHARACTERISTICS

ABNORMALITY.

Distorted forms indicative of rapid spasmodic motions.

PLATE W.

SIGNATURES

SIMPLICITY.

USE EASY MOVEMENTS, ADAPTABLE FORMS.

USE GOOD JUDGMENT, NATURAL JOININGS.

UNIFORM SPACING

O Common

BETWEEN CAPITALS.

F.W. Hanna

G Nation

SIMPLICITY RATHER

D.V. Vincent

THAN INTRICACY.

J.H. Crane

D.V. Penner

UNMISTAKABLE

L.M. Reckner

AND READABLE.

A.M. Kinkin

SURENESS.

P.H. Runner

Plate x

CHARACTERISTICS OF COMBINED MOVEMENT

CO-OPERATION.

Uniformity is indicative of harmonious action

PLATE X

BRIEF FORM OF LETTER

SIMILARITY.

WRITE RAPIDLY BUT NOT RECKLESSLY — EASILY, WELL.

Faithful Student.

Good penmanship

can neither be bought nor sold, but is obtained only by the coin of toil and retained by care and unrelenting zeal.

Janeian Authors

C. P. ZANER, SCR.

sary to write well and easily, but it is not likely that you can do so thoughtlessly. And unless you can write well, with little or no direct thought upon execution, you can scarcely be said to be good business writers. Writing is for the purpose of expressing and recording thought. It must assist expression, not impede it. If the hand moves along easily and unconsciously and forms the letters well, it stimulates thought; if it moves with difficulty and requires thought to guide it, it impedes thought. You need, then, to write not only well and rapidly, but thoughtlessly. This last essential can be acquired best after having formed certain habits, which habits should be the making of letters certain ways each time. This is habit

"Honesty is the best policy" will cause you to think of honesty and policy rather than of the mere act of forming the characters contained therein. As your pen begins to follow the line of thought, quite as unconsciously as your feet do your willing, it will naturally move faster and faster in order to serve the desire to express as much as possible in the least possible time. Speed will develop in the proportion that the demands increase and in proportion to automatic execution. We would therefore say, after learning to write well and with the proper movements, learn to write unconsciously and rapidly. Persons who teach speed and thoughtless practice from the beginning violate the basic principles of education and nature, and while the re-

Plate x illustrates the results of the cooperative or harmonious plan of execution.

Conclusion.

We have striven to present what we term a "Series of lessons in business penmanship." Some few have mistaken them for business writing, but we meant that they should but serve to develop business writing proper.

Our Thanks

are due, first, to the editor of this JOURNAL, who has given us the use of his valuable columns, and for his loyal support and hearty enthusiasm; second, to the editor of the Public School Department, who has done so much to enlist the public school teacher in our cause, and who

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New York, November, 1893.

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STUDENTS, TEACHERS

And other Journal subscribers changing their addresses are again notified that we should have a month's advance notice of change of address. When this is impracticable arrangements should be made to have the paper forwarded from old address. If this is neglected the best we can do is to remail missing papers at 3 cents a copy—half the regular price.

LESSONS IN PORTRAITURE, AND OTHER ANNOUNCEMENTS.

We shall begin in the December number a series of papers giving instruction in portrait drawing, by G. W. Wallace, G. H. Lockwood and H. C. Smith of Lincoln, Neb. Much of the text and most of the illustrations of this series, of which there will be many, are already in THE JOURNAL office. A careful examination of the pictures and text warrants the statement that this important subject will be covered by the articles in question far more thoroughly than has ever been attempted by a penman's paper. They represent the very best skill of their authors, all of whom, besides being experienced teachers, have had much valuable studio practice and have been engaged in illustrating newspapers and periodicals. This is a branch of art that has developed marvelously within the past few years, until it has become one of the most inviting in which the poor artist can engage.

We are also arranging for a new series of lessons in business writing by a highly successful penman and teacher, and are preparing some schemes of illustration that we think will add greatly to the utility and beauty of THE JOURNAL. More definite announcements will be made next month.

Liberal reductions will be made for club subscriptions for THE JOURNAL, and we shall be pleased to send a few specimen copies to teachers and others requiring them for club-



By A. F. Newlands, Kingston, Ont.

bing purposes. We believe there is no teacher in a business college or penmanship school who, with a little effort, cannot secure some subscriptions besides his own. It is well to have new subscriptions begin now, so as to take in all the new features.

EDITORIAL COMMENT.**Professional Parasitism—Professional Jealousy.**

ONE of the most important ends of an association of those engaged in the same line of work—perhaps the most important and beneficial—is the feeling of good fellowship which the fraternization engenders. In an educational association the interchange of views and experiences is usually considered the main object, and it is, of course, one of the most wholesome features, but when the association represents an aggregation of individual private interests, we rather think the best to be had from it comes from the opportunities it affords to become acquainted with others who are to a greater or less extent one's business competitors. It is the one incomparable chance of meeting the competitor on exactly equal terms, of judging his sincerity, his earnestness, his ability, and of promoting a wholesome respect for his right to get, if he can by honorable means, the business and profits which might otherwise accrue to you. We have observed far too widespread and general a disposition on the part of business college men to regard as intruders and interlopers others of their guild who presume to seek business in their territory. The fact that one school has had possession of the field for ten, twenty or any number of years affects in not the slightest particular the right of another school to establish itself in that field and get all the business it can by fair means. In the perhaps inevitable rivalry brought about in such circumstances, the advantage is naturally with the older institution. It has had a chance to make a reputation, which the other has not. If its dealings with the public have been fair, if the enterprise have proved itself to be of genuine benefit to the community, there is little danger of its strength being sapped by the younger institution. If, on the other hand, its long monopoly has caused it to prey upon the community by imposing obsolete methods upon them, by unreasonable charges, or in any other way, the modern, well-equipped newcomer will have an excellent chance of getting the best part of the business—as it should.

UNFORTUNATELY it too often happens that when a business school has settled down in a community, and, having by good hard work overcome whatever prejudice may have resided in that community against schools of its class, has built up a profitable business, some skulker will steal up, and, by great show of virtuous pretense and promise, endeavor to appropriate the fruit of the other's industry. We are assuming now that the newcomer is endeavoring to bank upon the good feeling created by the good work of the established school, for the sufficient reason that its own machinery is too weak to produce these results of itself. Promises are cheap, paper and printers' ink moderately so, and the dear public is not always discriminating enough to distinguish between assurance and sincerity, bluster and ability. Here we have a type of the true parasite—the vermin of the profession—and a particularly annoying species of vermin it is, subsisting upon others and offending the general intelligence by its disgusting practices. No

wonder the reputable business college proprietor shrinks from such contact and complains at such forced association. In this he is right. The wrong that he does is when he regards and treats the newcomer as a parasite simply because the two tents happen to be pitched nearer together than he can contemplate with comfort. He is wrong, too, if he looks upon the favorable sentiment toward business education which he has been instrumental in creating to be his personal, inviolable property. It is the common property of the entire public, any member of which has the right to enjoy it and avail himself of it within proper bounds. The newcomer, doubtless, owes him thanks for smoothing over the ground, but the newcomer also has a lively appreciation of the fact that this smoothing process was not done for his benefit, and that the work has paid its own dividends before he came into the field. In these circumstances we think he may be excused even for not feeling an overwhelming sense of gratitude for the pioneer, though such a feeling in moderation would not be unbecoming.

BUSINESS COLLEGE proprietors and penmen have sometimes complained that the general public are unjustly prejudiced against them. It has often seemed to us that there is far more prejudice, strife, bitterness, intolerance between members of the profession than is directed against them from the outside. How many business college proprietors can you readily name who would frankly admit that the industrious competitor down the street—the man who is after precisely the dollars that he is striving to get—is really entitled to the confidence and support of the community? Of course there are some such. We recall to mind—but particulars are vulgar sometimes, and we will leave the specific answer to others. The fact remains that in this, as well as in other occupations, distance has seemed to have a good deal to do with the enchantment, and the growth of admiration in many instances appears to be regulated mysteriously by the length of the line of separation.

NOT infrequently friends of THE JOURNAL have expressed surprise that a notice, or it may be a good word, has been spoken in THE JOURNAL about Mr. So-and-so, who is, they gravely affirm, just about everything he should not be. We doubt not that few issues of THE JOURNAL have failed to have a good word for some one who may not have merited it. Nothing short of a divine attribute could keep an editor dealing with thousands of people accurately informed as to their moral worth or prevent him being imposed upon. It is a good enough rule for us to consider men honest unless or until we have pretty good proof to the contrary, and we prefer that any mistakes we may make on this point be in their favor. It is not pleasant to be misled into speaking well of a person who deserves to be denounced, but it is much more pleasant than to injure by word or by silence one who may be deserving.

IT is an interesting question to what extent an enterprise is affected by legitimate opposition. The one element in this problem too often lost sight of is the amount of new business that the competition creates. We have rarely known a good school to be injured by competition. Rather they seem to derive new vigor and thrift from the stimulus of rivalry. This makes it the more difficult to account for the petty jealousies which

exist in some quarters between reputable members of the same guild. What a great thing it would be for practical education if the B. E. meetings, instead of being attended by representatives from a score or so schools, as has been the case in the past few years, were participated in by teachers from hundreds of business schools. Thousands are eligible to membership in such an association. The meetings of the Western Penmen's Association, an organization more local in character, are better attended, but even there is obvious room for growth. The mind-broadening opportunities arising from free personal intercourse and association can scarcely be overestimated. Why is it that the attendance at our business teachers' conventions is steadily dwindling year by year, while the march of business education is a wonder and admiration of the American people?

Business Writing.

AN esteemed contemporary wants to know why "Business Writing" can't be taught in public schools. It can and should. Any other style of writing taught in public schools is an anomaly, a detriment to the learners rather than a benefit. The mistake that some people make is in singling out a particular style of writing and denominating it "Business Writing," to the exclusion of all other styles. All writing is "business writing," more or less, and it is as ridiculous to confine the designation to any particular style as it is to call a certain kind of writing action "Muscular Movement"—as if it would be possible to write at all without muscular action! Not to lose sight of the main proposition in an entanglement of terms, we believe that there is just the same need for a quick, fluent, legible style of writing—good business writing—in the public schools as in business colleges, and there are many public schools in which such a style is being taught. We heartily wish there were more. If some of our professional Reformers would take a day or two off and cultivate the acquaintance of the mother tongue, they would do the public a real service. Their quarrel is not with us; it is with the English language.

THE PENMAN'S ART JOURNAL is—what you see—what you may have seen for seventeen years. It stands for the best that is in the penmanship business, according to the views, the resources and the ability of its conductors. No paper could have a more loyal set of friends. Of course, we are imposed on now and then by time servers and people who have one or another axe to grind, but in the main we doubt if any paper in existence ever held its friends better than this same PENMAN'S ART JOURNAL. Their names may be found year after year on our subscription books and on our clubbing lists at the head of troops of vigorous young Americans. We are proud of their friendship and their support and shall keep right on doing our best to deserve it.

A New Wrinkle in School Advertising.

Brother Carnell of Albany is a genius in advertising. He has recently hit upon a new wrinkle which he will regret to see mentioned in the Bulletin. He has taken a building at the Fort Edward Fair, and after garnishing it with specimens of penmanship, has furnished a loud-speaking phonograph that regales an astonished auditory by singing the praises of the Albany Business College. And beyond this, there are hundreds of young men and women outside the fair who are singing the same song. Great man. Great school.—*Columbian Bulletin* of B. E. A. Exhibit.

It has been a source of pleasure to me to see the gems from the pens of so many noted penmen, as found in "Ames' Book of Flourishes." The best collection that I have ever seen.—K. Berget, Crookston, Minn., Oct. 21, 1883.

Business Capitals

A B C D E F G H I
J K L M N O P Q R S T U
V W X Y Z & Co.

Business Capitals, by E. M. Barber, Packard's Business College, New York.

Practical Education and Its Enemies.

"Live to be, and not to seem."

My attention has been called many times to the fact that about seven-eighths of our literary colleges have departments of commercial training, and, within the past year, to the fact that about one-tenth of the business colleges have departments of English. Because of this combination we hear words not of commendation. The business college accuses his classical neighbor of not conducting a thorough commercial department, and, on the other hand, the classical school says our English departments are of no account. To persons who have had the advantages of both classes of schools this sparring seems ridiculous, but to the young person about to enter college, with limited means or otherwise, it is misleading. A certain class of business colleges offer him a limited course of study and promise him a position, no matter whether his mental outfit is complete or not. The classical school offers him a good, sound training of mind, but presents little, if any, of practical use, notwithstanding its boasted commercial department. In the end the victim is equally in trouble. In one he can do, without good, hard thought; the other gives him thought, without the ability to do. Somebody is to blame. The classical school that promises a good, sound education in both classical and commercial branches in an unreasonably short time would better be investigated. The business college that can take young boys and girls, and, by the use of its business and English courses, prepare them for the duties of manhood and womanhood in a few months requires the same watching. My rule has always been, when practicable, to combine such parts of a classical education with a business training as will make the most of a man. It is almost impossible for any sort of a classical school to combine a commercial course with its work unless it does it on the university plan, or, in other words, has it separate and distinct, which, of course, would make it a business school.

The only way for a business college to add any other studies than the study of accounts and a few kindred subjects to its course is to have a separate and distinct department for such studies as may be deemed useful. It is possible, and is being done in hundreds of good business schools, to prepare a young man or woman of talents to enter business within a period of from six to ten months. This means in a commercial department, a course of bookkeeping (including office practice), business writing, a short course of practical mathematics, commercial law, spelling and correspondence. In a shorthand course, it means the study of shorthand, both theory and practice, penmanship, spelling, punctuation and typewriting. The above branches can be completed with profit to the student in the time above mentioned. Understand that the above courses must not be studied together; the six or ten months means for each department.

Hence, for a business school to claim to fit a person in all the above branches in a period of six or even ten months, and do it the way it must be done to enable a person to succeed, is simply criminal, and

the proprietor of an institution who misleads people by claiming he can do such should be prosecuted for obtaining money under false pretenses. Every educator with the interests of practical education at heart recognizes that the greatest enemy of our practical school system is the unprincipled parasites who settle themselves on the reputation of reputable schools, and endeavor, by every art known to the trade, to seduce honest people into believing that they give the same thing in their college in half the time and for half the price. As a matter of course, the victims get nothing, and lose time, money and respect for institutions of learning that are respectable. If a business school desires to increase its curriculum, let it have separate and distinct schools for such purposes, with teachers especially prepared for such work, and so inform the public, and not try to swindle a man simply because he is a patron of your school.

Many so-called "classical and normal colleges" come under the same head as swindling "business colleges." You may as well try to mix oil and water as Greek and some of the branches taught in the business schools. You cannot study and grasp a commercial and classical course at the same time any more than you can grasp a course of bookkeeping and shorthand at the same time. Another thing that menaces our practical school system is the jealousy that exists between business schools of high repute, which must disappear before we can take our places as a true educational element. It is at all times an indication of the man when he issues a flaming circular headed with the words, "We defy competition," and other words too numerous to mention. Another thing that good schools must do is to hire good teachers. It is a weak idea for a man to hire a teacher simply because he is cheap. But you may say, "I cannot afford it." Of course you cannot. Your school is all run down, your faculty weak, your penman knows nothing but penmanship; and notwithstanding your teacher of commercial branches has "Professor" before his name, he would deem it a feast beyond his comprehension to conduct a class in English grammar. Do not, therefore, try to get something for nothing. You cannot do it. Pay a good price and you will get a good man. P. T. Barnum once said, "If a man would succeed let him keep something the people want." So if our practical education

succeed, let us keep something for sale. Let us offer our patrons something good and fresh, not bore them with the instruction of a "fossil." Too many of our young people who desire to fit themselves for college work imagine themselves just ready for work when they have finished a course of three months' length in some "Pen Art Hall," or "Normal and Business College," whose flaming circulars and flapdoodle specimens resemble a rainbow; nice to see, but not to be investigated.

Oh! that our people would waken up and think before putting their sons and daughters in such places. But, fellow-teachers, there is hope. "Ye are known by your works." Do your duty; strengthen your courses; hire good teachers. Do not promise things you cannot do; and do unto others as you would they would do to you, and you have done your part in building up the greatest educational system of any age—the one that teaches a boy what he can use when a man.

W. J. AMOS.
Merrill Business College, Stamford,
Conn.

THE EDITOR'S CALENDAR.

Periodicals and Books.

NEW SPENCERIAN COPY-BOOK, NO. 9.—The American Book Company sends us this new number of the world-renowned Spencerian copy-book, which is one of a late series devoted to business forms and treats particularly of single entry bookkeeping. The copies cover about every class of transaction that belongs under that classification. They are particularly delicate and beautiful. Explanations and instructions are also given, making an altogether unique copy-book and one that we have no doubt will take well.

COMPENDIUM OF BUSINESS PENMANSHIP.—This is one of the most pretentious works of the kind that has come to our attention in a long while. It is by L. M. Kelchner, the well known penman of the Highland Park Normal College, Des Moines. The work consists of forty large slips held together loosely by cords arranged so that the student may bring any slip to the top for convenience in writing. The copies represent beautiful work and are clearly printed. Mr. Kelchner seems to have covered the ground very thoroughly.

COMPLETE MANUAL OF COMMERCIAL PENMANSHIP.—If any one has been led to suppose that there is any abatement of interest in penmanship on the part of the American people a perusal of THE JOURNAL'S library, with its constantly multiplying works of instruction in this branch, would doubtless lead to a revision of that notion. The caption of this paragraph is the title of another brand new work in the form of an attractive book of 181 pages. The author is C. E. Spady, who, in addition to his penmanship attainments, has a reputation as a journalist, being city editor of the Harrisburg, Pa., *Star-Independent*. We have not had time to go through the work carefully, but the portions we have examined impress us with the belief that another work of distinct value has been added to our penmanship literature.

Many engravings are used in this work, including some examples of "flourishing."

PLATE BOOK AND SYNOPSIS OF WRITING.—This is a compact work by W. C. Stevenson, designed for use in graded schools in particular, and for other schools and private learners in general. It comprises about a dozen pages of plate matter, covering the progressive stages of writing, with full directions at each stage. Examples of ladies' hand and various styles of writing are given. The author avows his departure from "time honored" authorities on certain points and frankly advises the student to reject his views if after a fair trial they do not prove their superiority. Engraving and other mechanical details have had careful attention. Mr. Stevenson, the author, is known as the successful penmanship teacher of the Kansas State Normal School, Emporia.

PRACTICAL PENMANSHIP FOR USE IN PUBLIC SCHOOLS.—This is the sixth new work on penmanship that has been laid on our table within the past month. The authors are E. W. Cavins, penmanship instructor in the Illinois State Nor. Uni., Normal, Ill., and H. E. Kanaga, Principal El Paso East Side High School. The work is in brochure form, 64 pages. Particular stress is laid on movement and movement exercises, of which latter there are many good examples, though the style of the penman has been masked by the rather crude efforts of the writer. One interesting feature of this work is a collection of the views of many penmanship authorities on various important points, which shows the authors to have been earnest investigators. There are many other excellent points in this work.

RAY'S ROUND RAPID SELF-TEACHING BUSINESS PENMANSHIP COPY BOOK.—This is the title of a unique work that has been recently received. It is especially interesting as being, as far as we are informed, the first work of instruction in the now style of vertical writing to appear on the American continent. The work is in two parts. The main part is a book of twelve lesson tablets or full page copies (size of page $\frac{9}{16}$ x $\frac{11}{16}$), printed on one side of the sheet only, every other page being blank and unruled. These copies are handsomely lithographed. The writing is not in all respects similar to the example by Mr. Newlands, printed in connection with his article in the September JOURNAL. It is much broader and with differences as to the joining of letters, but it is as purely vertical as writing can be. The instructions in this book are incorporated in the copies. As a complement to the copies is another of equal size filled with blank ruled paper. In point of legibility the writing in this book is all that could be desired; its form also attractive. As a practitioner of slanting writing we must say frankly that we have misgivings as to the speed with which these forms could be executed; but, then, we don't pretend to be an expert or authority on this kind of writing. The work is published by the Geo. A. Ray Company, Scotia, Neb.

COMMERCIAL LAW.—A new text book from the press of the Practical Text Book Company, Cleveland, with title as above, strengthens the valuable series that bears the imprint of this house. Its object is not to make lawyers, but to instruct students in the rights and obligations of business transactions, and point out the method of protecting them. Besides covering the ground that text books on this subject usually cover, the work has a unique feature in a summary regarding the property and contract rights of married women in the various States. The work is a neat, cloth bound book of about 200 pages, and will doubtless have a large sale.

DESCRIPTIVE ECONOMICS.—This is a pleasant change from the usual "Political Economy." It is the latest of the long series from the Williams & Rogers press—a series that comprise text-books covering all the branches of the usual commercial curriculum, and others not generally taught. This work treats of practical things—the art of making living, laboring pithy and practical ways, and an interesting book to the student, as well as a good one to study. Of fine theories, briefly cited by the author as underlying his work, it will be sufficient here to give one: "The highest civilizations are, after all, merely amplifications of and superadditions to the three original and necessary wants of savagery, viz.: Wants of food, clothing and shelter. All modern wants are but differentiations of these. Their development, therefore, together with the development of the processes by which their satisfaction is secured, furnishes a proper and natural basis for study." The book has 248 pages, attractively bound in cloth.

Uncle Sam makes more paper than any other country in the world. The biggest paper mill is at Westbrook, Me.

Business Writing

\$4000.00

San Antonio, Nov. 24, 1892

At thirty days sight pay to the order
of H. F. Jordan, Four Thousand Dollars.
value received and charge to the account of
To W. C. Buckman. C. H. Clark.

By C. H. Clark, San Antonio, Texas. Photo-etched from Engraved Copy.

SCHOOL AND PERSONAL.

[INITIAL BY P. W. COSTELLO.]



USINESS Colleges and penmanship schools continue to attract a good patronage for the season of the year, notwithstanding the general complaint of trade depression. We believe it safe to say that the aggregate attendance at the business colleges today is more than it was last year, though it is undoubtedly true that there has been considerable falling off in some particular schools. The practical education idea has taken such deep root in the American mind that the march of its progress cannot be stayed by any temporary trade disturbance.

— Our long time friend, H. W. Flickinger, is instructing large penmanship classes at the Temple, Philadelphia.

— J. C. Bower has engaged to teach shorthand at Clark's B. C., Erie, Pa. He is also a good penman.

— F. B. Davis has left Comer's C. C., Boston, of which institution he was the long penman, to teach that branch at the Polytechnic Institute, Brooklyn. He is a fine writer.

— C. N. Hamilton, Prin. of the commercial department of the Holbrook Normal College, Knoxville, Tenn., reports good attendance and excellent prospects for that vigorous institution.

— C. A. Braniger has been discharging the duties of Prin. of Caton's College of Commerce, Coopersburg, O., which school opened the first of October.

— Ill health has caused the retirement from the business college field of J. W. Ernest, for several seasons past Prin. of the Shenandoah, Pa., Bus. Coll. Many friends wish him a permanent and speedy restoration.

— Geo. Russell, late of the Schissler School of Business, Manayunk, Pa., is now Prin. of the Com. Dept. of the High School, Cranston, R. I.

— E. L. McCain, Penman of Westbrook C. C., Olean, N. Y., is an adept at writing as well as "flourishing." A test of his quality in the latter line is given elsewhere in this issue.

— Prin. Miller of the New Jersey B. C., Newark, has added to its faculty F. C. Weber, a bright young commercial teacher and good business writer. Mr. Weber goes from Dixon, Ill.

— C. A. Waynant of Reiffs, Md., is now connected with the Columbian Coll., Minneapolis.

— A note from Penman A. J. Willard informs us that the Normal School at Basic City, Va., which was destroyed by fire last year, has been opened with a large attendance at Reliance, Va. The school is in fine buildings. The location is in the heart of the picturesque Blue Ridge section. Mr. Willard sends pleasing penmanship specimens.

— An attractive circular comes from the Simpson B. C., Indiana, Iowa.

— The *Business Educator*, a large school journal, comes to us from the Buffalo Bus. Uni. Among illustrations are half-tone cuts of Fred C. U. Johnson, Penman J. E. Tuttle and other members of the faculty, also of many students.

— The penmanship work at Eastman B. C., Poughkeepsie, will be under the supervision of R. G. Laird, late of the Fort Smith, Ark., C. C. Mr. Laird is a young teacher of the modern progressive sort, and will doubtless discharge the duties of his responsible position with entire satisfaction to all concerned.

— H. D. Fink has disposed of his interest in the N. W. Coll. of Commerce, Portage, Wis.

— A circular announces the establishment of a new school at Washington, D. C.—Eaton & Durling's English Business and Shorthand Training School. This is an off-shoot of the Eaton & Burnett B. C., Baltimore. The prospectus announces that special attention will be paid to Civil Service instruction.

— A handsome catalogue comes from the Jamestown, N. Y., B. C. Portraits of Prin. Porter, Associate Pris. J. E. McLean and Penman A. J. Porter and M. H. Paurose are among those shown. Fine materials are used in the making of this catalogue.

— Jas. Reed late of the faculty of the Prickett Coll. of Commerce, Philadelphia, has engaged to teach at Packard's College, N. Y.

— J. W. Lutz, formerly Prin. of the Abington, Ill., Normal Coll., is now teaching at the Indiana B. C., Indianapolis.

— Penman John F. Stockton is doing good work at the B. & S. College, St. Louis. He takes the place of our friend, A. J. Dalrymple, who, we understand, is engaged at present in other business.

— A. F. Randolph of Hopkinton, R. I., has charge of the penmanship and bookkeeping work at Alfred Uni., Alfred Centre, N. Y.

— E. H. Barrows, Dublin, Ia., Penman and teacher of shorthand and commercial branches, has left Caton's Coll., Cleveland, O., and as yet has made no new engagement.

— Proprietors Hawkins & Dixon report good business at the Huntington, Ind., Bus. Uni.

— R. J. Wallace, an experienced business college man, has returned again to this vocation and announces the opening of Wallace's B. C., Denver.

— Among the college journals recently received, more elaborate notice of which is precluded by space limitations, are: *Success*,

MIRROR OF THE PROFESSION

NEWS VIEWS AND REVIEWS

from the La Crosse, Wis., Bus. Uni.; Auburn, N. Y., B. C. Journal; Escanaba, Mich., B. C. Journal; Los Angeles B. C. Educator; Journal of Education, from Mankato, Minn., O. C.

— The Chicago Trade Journal prints a strong editorial endorsement of the Gooley, Wilmington, Del., C. C., an institution which THE JOURNAL can also heartily recommend.

— J. L. Hayward, Vinton, Ia., an accomplished young penman, has been elected principal of the Penmanship Dept. of Dyer's Preparatory Uni., New Orleans.

— A. O. Spencer, late assistant teacher in the Commercial Dept. of Clark's B. C., Erie, Pa., has accepted the principalship of that department at Harringtonton, O. C. Wadsworth, Conn. Mr. Spencer is a relative of the authors of the Spencerian Copy-books. He enjoys an excellent reputation as a teacher.

— F. W. Van Antwerp has left Caton's College, Detroit, to teach business penmanship, shorthand and typewriting at the Spencerian B. C., Owenboro, Ky.

— A weighty event, seven pounds, made happy the household of G. W. Dix, proprietor of the Provo City, Utah, B. C., on October 15.

— August Roehsner has opened a shorthand and typewriting school at 1907 Broadway, Brooklyn. He teaches Strickland's twentieth century system and has established an agency for the sale of the text books relating to this system.

— We regret to learn of the complete destruction by fire of the buildings of the Woodbury B. C., Los Angeles, Cal. A hall was im-

Daintily written visiting cards are enclosed in a beautifully written letter from G. C. Raynor, Columbus, O.

— We find a lot of fine script specimens with the name of U. G. Alexander, Chillicothe, Mo., Normal College, inscribed in the package. These have been here some months, apparently having been mislaid and overlooked. Such over-sights occasionally happen with us, in spite of all precautions, and when they do occur we are always glad to have our attention drawn to them.

— Finely written visiting cards have been received from W. T. Parks, Nashville, Tenn.; A. H. Bassett, Huntingdon B. C., Hartford, Conn.; L. W. Hammond, Batavia, N. Y.; C. A. Braniger, Coll. of Com., Coopersburg, O.; W. F. Diers, Woodbine, Ia., Normal School.

— General script specimen of good quality come from F. S. Heath, Concord, N. H.

— We are indebted to G. E. Snyder, Terre Haute, Ind., Com. Coll., for some graceful examples of knife card work.

— A Hartkorn, Jr., Hoboken, N. J., sends us two ornate initials that show creditable skill.

— An elaborate fancy pen drawing representing Cupid's Barge comes with the compliment of L. M. Keichher, Penmanship director in the big Highland Park Normal School, Des Moines.

— Some beautiful script specimens are sent by E. L. Wiley, the accomplished penman and joint proprietor of the Mountain City Bus. Coll., Chattanooga, Tenn.

The portraits given herewith represent the young men who won the prizes recently offered by THE JOURNAL for the best specimens of business writing submitted by students of a business school. The one on the left is J. E. Driscoll, winner of the first prize; the one on the right is E. W. Van Kirk, who carried off the second prize. Both have just come to man's estate and both, at the time the prizes were awarded, were students at the S. W. B. C., Wichita, Kan. Their penmanship teacher was E. H. Robins, under whom at the Wichita C. C. Mr. Van Kirk is now taking a commercial and normal penmanship course preparatory to teaching. Mr. Driscoll also writes. Mr. Driscoll is a native of Pennsylvania. Mr. Van Kirk comes from Indiana. Both young men have taken very lively interest in penmanship and penmen's papers. They are highly esteemed socially and morally as well as for their abilities. THE JOURNAL congratulates and salutes them.

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mediately secured and school went on without interruption. We understand that the losses of the pupils in text books etc., were made good by the proprietors. Messrs. Hough and Felker expect to get into a new home in the course of a month or so and equip the school with entirely new furniture.

— L. Madarasz, the noted penman of more than national reputation, has resigned as superintendent of the special penmanship department of the Cedar Rapids, Iowa, B. C., and is now back in New York City.

Ottoberry.

— We are pained to learn of the death of Prof. Burnett of the Eaton & Burnett B. C., Balti., a well-known business educator. The sad event occurred toward the last of October. We have had no fuller particulars.

THE EDITOR'S SCRAPBOOK.

[INITIAL BY S. D. HOLT.]



ENMANSHP

specimens of almost every description

are received in THE JOURNAL office almost every day. Some of these specimens are indeed very good, some very bad. The good ones are in a large minority—very good things usually are—but there are enough of them to supply ten papers like THE JOURNAL with illustrations.

When it is borne in mind that the main illustrations for a paper like THE JOURNAL must be provided for months in advance, it will be readily understood that the number of choice illustrations that are available for use is greatly restricted.

We mention these facts because occasionally friends have failed to feel injured because what was sent by them was not engraved and used to illustrate THE JOURNAL. We are always glad to receive specimens of penmanship from amateurs or professionals, and to notice in this column, without charge, all that are sufficiently meritorious. More we cannot undertake to do.

— Flourished and script specimens executed with a fine free movement come from F. A. Curtis, Conneaut, O.

Photo. of a set of resolutions executed with pleasing skill comes to us from the author, H. Gerber, a bright young pen worker now at Quincy, Ill.

— A good piece of large script work is from Aug. Fischer, Spencerian College, Philadelphia.

— We are pleased to receive photographs of two large and elaborate examples of illuminated engrossing by a fellow pen-worker on the other side of the Atlantic, Robert C. Lawrence, 14 Gladstone Terrace, London, Eng. The work evinces taste and skill with pen, pencil and brush. The design inscribed to the core, "let me lead you a quarter."

The American constitution makes few distinctions on the ground of sex in conferring privileges on citizens. For instance, to men it guarantees the right to bear arms and to women bare shoulders.—*New York Herald*.

Mr. Duke: "I was thinking how much I resemble your carpet—always at your feet, you know."

Mrs. Byers: "I've been through every store in this town this afternoon and I'm nearly dead."

Mr. Byers: "You look a trifle shopworn."

"And what is your fortune, my pretty maid?"

"My face is my fortune, sir," she said. "Great guns!" he replied, touched to the core, "let me lead you a quarter."

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Mrs. Sly: "Yes, you are very much like my carpet. I am going to shake it soon."—*Judge*.

Grocer: "The boy you recommended won't do at all."

Customer: "What has he been up to?"

Grocer: "I gave him a sign to stick up. 'All the Delicacies of the Season Will Be Found Inside,' and he pasted it on the garbage barrel"—*New York Herald*.

"Well," said the good-natured man, as he sat in the restaurant, "that is a most accommodating waiter. He probably thinks I am not hungry, and is waiting for me to get au appetit."

Cinker: "Is \$100 the best you can do for a saloon passage?"

S. S. Agent: "Yes, sir. What more do you expect?"

Cinker: "I didn't know but you gave a re-set on our meals returned."

"Pass me the butter, Charles," she said. She had been a widow, she had married again, and they, too, had gone to Washington to begin the honeymoon.

"My name is George," he said, coldly, and with discriminating emphasis.

"I know it, George," she replied; "you must excuse me. I was misled. It is the same butter."

The Hon. Joseph Hulbutton apparently has secured a position upon the editorial staff of the *Fergus Falls (Dak.) Journal*, as the last issue of that veracious publication says that a farmer of that place raised 1,000 bushels of popcorn this year and stored it in his barn. The barn caught fire, the corn began to pop and filled a ten acre field. An old man in a neighboring pasture had defective eyesight, saw the corn, thought it was snow, and laid down and froze to death.—*Peek's Sun*.

is 10,000. The amount of money appropriated for common schools this year is \$1,500,000.

Of 352 cities and towns in Massachusetts 300 have public libraries. The volumes circulated for home use in 1892 numbered 5,050,529. Individual gifts to free public libraries amounted to over \$6,000,000.

The pupils of the North Atlantic States have on the average 5.89 years school life per pupil of the North Central, 5.15; of the Western, 4.40; of the South Central, 2.56; of the South Atlantic, 2.52 years.

For the above items we are principally indebted to the *Journal of Education*, *New England and National*.

Fancies.

Sunday School Teacher: "What lesson are we to learn from the story of Jonah and the whale?"

Pupil: "To stay on dry land."

Teacher: "Define 'gentleman.'"

Boy: "A gentleman is a grown up boy who used to mind his mother."

Teacher: "Name some of the most important things existing to-day that were unknown a hundred years ago."

Tommy: "You and me."—*Democrats Magazine*.

Mamma: "So the teacher gave out a question that only three of the class—Tom Todd, Robbie Ray and myself—could answer. Now, that makes mama feel proud. What was the question?"

Willie: "Who broke the rear window?"

HAD HIM.—Student (not very clear as to his lesson): "That's what the author says, anyway."

Professor: "I don't want the author, I want you."

Student (despairingly): "Well, you've got me."

Briggs: "Did you hear that Winger had married the president of a cooking school?"

Griggs: "No. Where does he get his meals?"—*Truth*.

Visitor: "Is your son taking a very thorough course in college?"

Fond Mother: "Indeed he is. The poor fellow is really too conscientious. This is his fourth year in the freshman class, and they tell me there is a great deal there that he can learn yet."—*Detroit Free Press*.

Sunday School Teacher (to orphan): "Your father, I trust, is going to a better land."

Orphan: "Oh, no, ma'am."

Sunday School Teacher (alarmed): "What?"

Orphan: "He couldn't, ma'am. My father lived in Boston."—*Town Topics*.

"And now," said the coming graduate, as he drew for \$30, "the old man's been cuttin' up his shins lately; I must put a check on him."

"Maria," said the old man, as he looked dreamily out on the landscape, "shut that door; there's a draft comin' in."—*Atlanta Constitution*.

JUST FOR FUN.

'Tis sweet to love, but, oh, how bitter To love a girl whose shoes don't fit her.

She: "This rug is very beautiful. To what beast does it belong?"

He (candidly): "To me."—*Jury*.

"Beauty is but skin deep," he said, and she signed for the skin of a rhinoceros.

Mrs. Byers: "I've been through every store in this town this afternoon and I'm nearly dead."

Mr. Byers: "You look a trifle shopworn."

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The Penman's Leisure Hour.—Continuing The Journal's "Galaxy of Flourishers" Series.

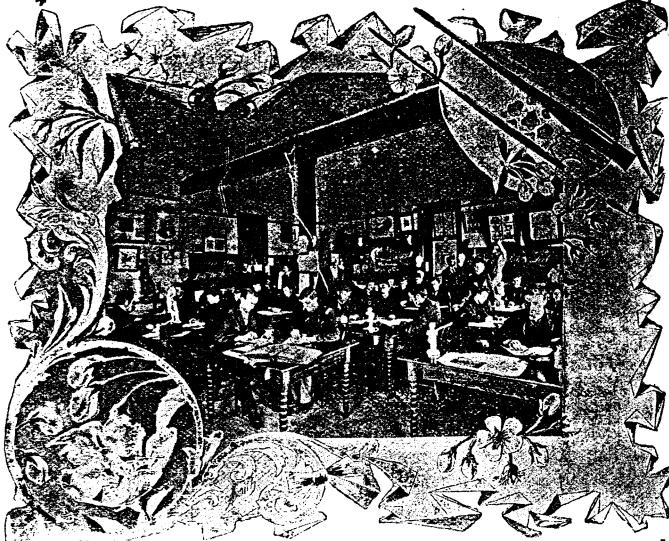
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2. DESIGNING AND ILLUSTRATING COURSE (for those wanting to become pen artists, designers, illustrators for papers, magazines, etc.).
3. PUBLIC SCHOOL DRAWING AND WRITING COURSE (for the preparation of young men and women supervisors of penmanship and drawing in public schools).

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(The above cut is a poor representation of the main room of the Pen Art Department. This is the room where you will get all your work, although you are privileged to work in any part of the mammoth building.)

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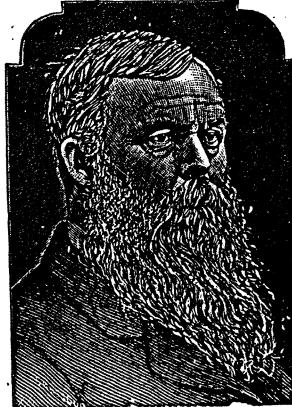
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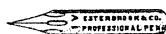
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